PRICED

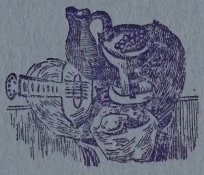
PAINTINGS
DRAWINGS
PRINTS

OF THE MODERN SCHOOL

Collected by

HAROLD KAYE

AND OTHERS



Exhibition
from Monday, February 6th
to time of sale

Public Auction Sale
Thursday Evening, February 9th
at 8 P. M.

KENDE GALLERIES INC.
119-121 WEST 57TH STREET, NEW YORK 19
1950

SALE NUMBER 379

ON PUBLIC EXHIBITION FROM MONDAY, FEBRUARY 6TH
WEEKDAYS 10 A.M. TO 5:30 P.M.

MODERN OIL PAINTINGS
DRAWINGS · LITHOGRAPHS · ETCHINGS

BONNARD • CHAGALL • KOLLWITZ • RENOIR
KOKOSCHKA • ROUAULT • FORAIN • RODIN
LAURENCIN • BARLACH • AND OTHERS

Including

TWO OILS BY KOKOSCHKA: *Self Portrait with Hat,* 1937
Orpheus and Eurydice, 1919

TWO OILS BY RENOIR: *Jeune Fille Assise*
Femme Nue Debout

The Property of
SEVERAL NEW YORK PRIVATE COLLECTORS
Including
HAROLD KAYE
AND A SWEDISH PRIVATE COLLECTOR

Sold by Order of the Owners

THURSDAY EVENING, FEBRUARY 9TH
AT 8 P.M.

KENDE GALLERIES INC.
119-121 WEST 57TH STREET, NEW YORK 19
1950

THE KENDE GALLERIES, INC.

will execute your bids without charge, in competition with those present at the sale, if you are unable to attend in person. Send your bids by mail, telephone or telegraph.

PRICED CATALOGUES

A priced copy of this catalogue may be obtained for one dollar for each session for the sale, plus the cost of this catalogue.

CONDITIONS OF SALE

The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

1. The word "Galleries", wherever used in these Conditions of Sale means the Kende Galleries, Inc.

2. The Galleries have in good faith catalogued and described the property to be sold, but they do not represent or warrant the correctness of description, genuineness, authenticity or condition of said property.

3. The Galleries reserve the right to withdraw any article from sale for any reason whatsoever before the article is offered for sale.

4. Unless otherwise announced by the auctioneer at the time of sale, all bids are to be for a single article even though more than one article is included under a numbered item in the catalogue. If, however, the articles under any one numbered item are designated as a "Lot" then bids are to be for the lot irrespective of the number of articles described in such item.

5. The highest bidder accepted by the auctioneer shall be the buyer. In the event of any dispute between bidders, the auctioneer may, in his discretion, determine who is the successful bidder, and his decision shall be final; or the auctioneer may re-offer and resell the article in dispute.

6. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance over the previous bid, may be rejected by the auctioneer, in his discretion, if in his judgment such bid would be likely to affect the sale injuriously.

7. The name and address of the buyer of each article, or lot, shall be given to the Galleries immediately following the sale thereof, and payment of the whole purchase price. or such part thereof as the Galleries may require, shall be immediately made by the purchaser thereof. If the foregoing condition, or any other applicable condition herein, is not complied with, the sale may, at the option of the Galleries, be cancelled, and the article or lot, reoffered for sale.

8. Unless the sale is advertised and announced as a sale without reserve, consignors reserve the right to bid.

9. Except as herein otherwise provided, title will pass to the highest bidder upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's sole risk and responsibility.

10. Articles sold and not paid for in full and not taken by noon of the third day following the sale may be turned over by the Galleries to a carrier to be delivered to a storehouse for the account and risk of the purchaser, and at his cost. If the purchase price has not been so paid in full, the Galleries may either cancel the sale, and any partial payment already made shall be retained by the Galleries as liquidated damages, or they may resell the same without notice to the buyer and for his account and risk, and hold him responsible for any deficiency.

11. If for any cause whatsoever any articles sold cannot be delivered or cannot be delivered in as good condition as the same may have been at the time of sale, the sale will be cancelled without any liability to the Galleries and any amount that may have been paid on account of the sale will be returned to the purchaser.

12. In addition to the purchase price, the buyer will be required to pay any Federal, State and local taxes imposed upon the sale of the articles, unless the buyer is exempt from the payment thereof.

13. The Galleries, subject to these Conditions of Sale and to such terms and conditions as they may prescribe but without charge for their services, will undertake to make bids for responsible parties approved by them. Requests for such bidding must be given with such clearness as to leave no room for misunderstanding as to the amount to be bid and must state the catalogue number of the item and the name or title of the article to be bid on. If bids are to be made on several articles listed as one item in the catalogue, the request should state the amount to be bid on each article, unless the item contains the notation "Lot", in which case the request should state the amount to be bid "For the Lot". The Galleries reserve the right to decline to undertake to make such bids.

14. The records of the Galleries are in all cases to be considered final.

15. The Galleries will facilitate the employment of carriers and packers by purchasers, but will not be responsible for the acts of such carriers or packers in any respect whatsoever.

16. These Conditions of Sale cannot be altered except in writing by the Galleries or by public announcement by the auctioneer at the time of sale.

Sales conducted by H. A. Kende and T. J. Muldoon

KENDE GALLERIES, INC.

119-121 WEST 57TH STREET, NEW YORK 19

TELEPHONE: PLAZA 7-1248 CABLE: KENDARTGAL

SHIRLEY FALCKE, *President* HERBERT A. KENDE, *Vice-President*

GERARD J. STORA, *Assistant Vice-President*

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Your Attention is Invited to the Conditions of Sale on Pages 3 and 4 of this Catalogue.

EVENING SESSION

THURSDAY, FEBRUARY 9TH, AT 8 P.M.

CATALOGUE NUMBERS 1 TO 107 INCLUSIVE

1. THOMAS HART BENTON *American: b. 1889*
FRISKY DAY *and* SUNSET. *Two Lithographs.* Fine impressions, signed, in pencil *Benton.* Framed. (*Kaye*) 27.50

2. PIERRE AUGUSTE RENOIR *French: 1841-1919*
HEAD OF A GIRL. *Lithograph.* Fine impression, signed *Renoir.* (*Kaye*) 55—

3. PIERRE BONNARD *French: 1867-1947*
BOULEVARD DES ITALIENS. *Lithograph in Colors.* Floury no. 41. From the series *Quelques Aspects de la Vie de Paris.* Published by Ambroise Vollard. Fine impression. Framed. (*Kaye*) 35—

4. MAXIME LALANNE *French: 1827-1886*
LE PONT *and* LA TOUR. *Two Pencil Drawings.* The first a mountain scene with waterfall, on brown paper, the second depicting a square tower. Both signed *Lalanne,* one dated *1864.* (*Kaye*) *9½ and 6¾ by 6½ inches* 12.50

5. THOMAS HART BENTON *American: b. 1889*
ISLAND HAY; WHITE CALF; COTTON WORKERS; THE DEPARTURE. *Four Lithographs.* Fine impressions, signed *Benton.* (*Kaye*) 30—

6. MAX LIEBERMANN *German: 1847-1935*
WETTRENNEN, 1922. *Lithograph.* Fine impression, signed in pencil. *M. Liebermann.* Framed. (*N. Y. Private Collector*) 15—

7. SAMUEL J. WOOLF *American: 1880-1949*
GENL. DWIGHT D. EISENHOWER; WALT WHITMAN. *Two Lithographs.* Fine impressions, both signed *S. J. Woolf.* (*Kaye*) 27.50

8. LUIGI LUCIONI *American: b. 1900*
THE OLD ORCHARD. *Etching.* Fine impression, signed *Luigi Lucioni.* Together with Autumn, an etching by John Costigan; and Vollendam Fisherman, an etching by Louis Szanto. (3 pieces) [Lot] (*Kaye*) 9—

9. **Joseph Lovis Corinth** — *German: 1858-1925*
THE MILL. *Lithograph Colored by Hand.* Brilliant impression, delicately tinted by hand. Signed in pencil *Lovis J. Corinth.* Framed (*N. Y. Private Collector*)

10. **Georges Rouault** — *French: b. 1871*
ST. JEAN BAPTISTE. *Lithograph.* Second state. Fine impression, signed in the plate with initials *G. R.* and dated *1933;* also signed in ink *Georges Roualt, 1933.* Very rare. (*Kaye*)
Collection of Curt Valentine, New York

11. **Oskar Kokoschka** — *Austrian: b. 1886*
SEATED GIRL DAYDREAMING. *Lithograph.* Fine impression, signed in pencil *O. Kokoschka.* Framed. (*N. Y. Private Collector*)

12. **Philip Evergood** — *American: b. 1901*
DOG-BITE CLINIC. Amusing scene, depicting a waiting room, the green walls lettered with signs, doctor and nurses entering from doorways; several patients lounge on a bench. Signed at lower left *Philip Evergood '35*
Academy Board: 12 x 16 inches

13. **Marc Chagall** — *Russian: b. 1887*
THE RABBI. *Etching.* Fine impression, signed in pencil Marc Chagall. Proof no. 14 of an edition of 110. Framed (*Kaye*)

14. **Jean Louis Forain** — *French: 1852-1931*
LEAVING FOR THE OPERA. *Lithograph.* Fine impression, signed in the stone *Forain.* (*Kaye*)

15. **Alexander Archipenko** — *American Contemporary*
STILL LIFE. *Lithograph.* Fine impression, signed in pencil *Archipenko.* Framed. (*N. Y. Private Collector*)

16. **Dwight C. Sturges** — *American Contemporary*
MOTHER; A WOMAN PEGGING OUT CLOTHES. *Two Etchings.* Fine impressions, signed *D. C. Sturges.* Editions limited; plates destroyed. (*Kaye*)

17. **Pierre Auguste Renoir** — *French: 1841-1919*
BAIGNEUSE DEBOUT. *Etching.* Delteil no. 23. Fine impression. Framed. (*N. Y. Private Collector*)

18. **Paul Signac** — *French: 1863-1935*
HARBOR WITH SAILBOATS. *Lithograph in Colors.* Fine impression. Framed. (*N. Y. Private Collector*)

19. **Marc Chagall** — *Russian: b. 1887*
Maternité, book by Marcel Arland; original edition. Published by Au Sans Pareil, Paris, 1926. Illustrated with five original etchings by Marc Chagall. Paper covers. (*Kaye*)

[20]

20. Pierre Auguste Renoir *French: 1841-1919*
LA DANSE A LA CAMPAGNE: *Soft Ground Etching* (1890). Delteil no. 2. Second plate; fine impression, signed in ink *Renoir.* Rare. Framed.

[See Illustration] 150—

21. Reginald Marsh *American: b. 1898* 37 50
PRIZE FIGHT. *Lithograph Touched up with Ink and Wash.* Signed at lower right *Reginald Marsh.* Framed. (*N. Y. Private Collector*)

22. Pierre Auguste Renoir *French: 1841-1919*
LA BAIGNEUSE. *Crayon Drawing.* Impression of a nude young woman with her back to the observer, stepping almost knee deep in water. (*N. Y. Private Collector*) 65—
7¾ x 5 inches

23. **James A. McNeill Whistler** *American: 1834-1903*
CHURCHYARD, ST. BARTHOLOMEW. *Lithograph.* Kennedy no. 17. Fine impression, bearing the artist's butterfly signature in the stone and in pencil. Twelve proofs only; stone destroyed. Framed. (*Kaye*) 15-

24. **Maxime Lalanne** *French: 1827-1886*
FOUGERES, *Crayon Drawing;* and RUINES DE ST. ARMOUET PRES TROUVILLE, *Pencil Drawing.* Both signed, the latter with inscription and date *1876.* (*Kaye*) *10½ x 13 and 6½ x 10½ inches* 12-

25. **Sam Granorsky** *Russian Contemporary*
STANDING HORSE. *Crayon and Sepia Wash.* Vigorously drawn, although unfinished, study of a chestnut, in profile to left. Signed and inscribed at lower right *pour Mr. d. r. Maurice Fried, S. Granorsky, Paris, 1938.* (*N. Y. Private Collector*) *On Paper: 20 x 25½ inches* 12-

26. **Oskar Kokoschka** *Austrian: b. 1886*
SELF PORTRAIT. *Lithograph.* Rich impression, signed in pencil *Oskar Kokoschka.* Framed. (*N. Y. Private Collector*) 25-

27. **Ernst Barlach** *German: 1870-1938*
WOMAN WALKING ON A HILL. *Lithograph.* Fine impression, signed in pencil *E. Barlach.* Framed. (*N. Y. Private Collector*) 17-

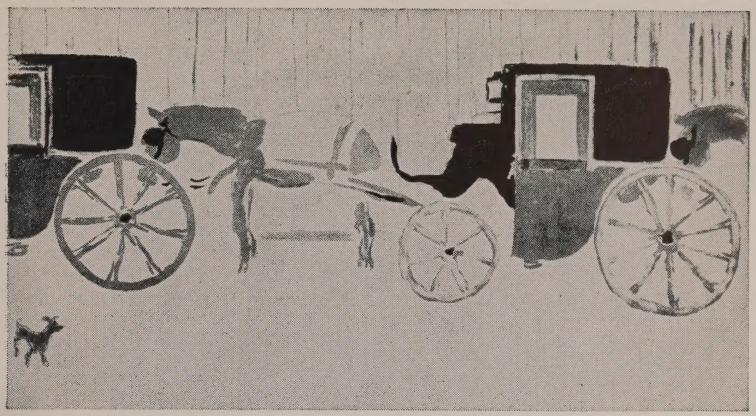
28. **Pierre Auguste Renoir** *French: 1841-1919*
BUSTE D'ENFANT TOURNE A DROITE. *Etching.* Delteil no. 22. Fine impression. Framed. (*N. Y. Private Collector*) 20-

29. **Pierre Bonnard** *French: 1867-1947*
BOULEVARD DES ITALIENS, PARIS. *Lithograph in Colors.* Floury no. 41. From the series *Quelques Aspects de la Vie de Paris.* Published by Ambroise Vollard. Fine impression. Framed. (*N. Y. Private Collector*) 27-

30. **George B. Luks** *American: 1867-1933*
CABBY HORSE. Unfinished study of a gray horse, harnessed, standing in profile to the right before deep green foliage. Signed at lower left *Luks.* (*N. Y. Private Collector*) *On board: 6¾ x 8¾ inches* 50-

31. **Honoré Daumier** *French: 1808-1879*
EMOTIONS PARISIENNES. *Two Lithographs from this Series.* Fine impressions on plate paper, signed in the stone with initials *H. D.* (*Kaye*) 17-

32. **Herman Struck** *American: b. 1887*
THE PATRIARCH. *Etching.* Fine impression, with the artist's initials and six-pointed star in the plate; and signed in pencil *Herman Struck.* Framed. (*N. Y. Private Collector*) 27-



[33]

33. Pierre Bonnard *French: 1867-1947*

FRISE DE FIACRE. *Lithograph in Colors* (1897). Floury no. 35. Design for a screen. Brilliant impression. Extremely rare; fine quality. Framed.

[See Illustration]

75—

34. Anders Zorn *Swedish: 1860-1920*

PAUL VERLAINE, II. *Etching* (1895). Asplund no. 94. Schubert-Soldern no. 70. Delteil no. 92. Third state. Fine impression, signed in the plate *18 Zorn 95*. Edition limited; plate destroyed. Framed. (*N. Y. Private Collector*)

15—

35. Anders Zorn *Swedish: 1860-1920*

MADAME SIMON, II. *Etching* (1891). Asplund no. 67. Schubert-Soldern no. 47. Delteil no. 66. Fourth state. Fine impression, signed in the plate *Zorn*. Edition limited; plate destroyed. Framed. (*N. Y. Private Collector*)

17.50

36. Max Liebermann *German: 1847-1935*

SELF PORTRAIT. *Lithograph*. Fine impression, signed in pencil *M. Liebermann*. No. 4 of a limited edition of 50. Framed. (*N. Y. Private Collector*)

17.50

37. **Jean Louis Forain** *French: 1852-1931*
FIGURE STUDIES. *India Ink Wash.* Figures walking to the right, in *profils perdus,* a man in top hat followed by a plump woman in long voluminous skirt. Signed in pencil with initial *F.* (*N. Y. Private Collector*)
9½ x 14 inches 22

38. **Oskar Kokoschka** *Austrian: b. 1886*
NAOMI. *Lithograph.* Fine impression, signed in pencil *Oskar Kokoschka.* Proof no. 2 of an edition of 100. Framed. (*N. Y. Private Collector*) 30

39. **Max Liebermann** *German: 1847-1935*
SELF PORTRAIT — SKETCHING IN LANDSCAPE. *Lithograph.* Fine impression, signed in pencil *M. Liebermann.* Framed. (*N. Y. Private Collector*) 17 50

40. **Oskar Kokoschka** *Austrian: b. 1886*
DEBORAH. *Lithograph.* Fine impression, signed in pencil *Oskar Kokoschka.* Proof no. 2 of an edition of 100. Framed. (*N. Y. Private Collector*) 27

41. **Juliette Bendix** *French Contemporary*
LES ROSES. Pink, yellow and crimson roses with green foliage in a globular celadon vase, before a tinted background. Signed at lower left *Juliette Bendix.* (*N. Y. Private Collector*) *Panel: 14½ x 10½ inches*
Acquired from the artist 10

Georges Rouault *French: b. 1871*

The following six lots [nos. 42 to 47] comprise twelve *Etchings with Aquatint,* from the series *The Reincarnation of Père Ubu.* All are signed in the plate with initials *G. R.* and date *1928.* Each limited to 225 impressions on Van Gelder paper; printed by Maurice Potin of Paris. (*Kaye*)

42. INVOCATION; LOVERS 17 50

43. SISTERS; YOUNG GIRL WITH NECKLACE 15—

44. NUDES (2) 15—

45. INSECT; MAN IN TOP HAT CARRYING A BOX 20—

46. TRAVELER; NUDE GIRL BEFORE A TREE 20—

47. FIGURES OF WOMEN (2) 20—

[48]

48. MARC CHAGALL *Russian: b. 1887*

HEAD OF A WOMAN. Head and shoulders portrait of a smiling woman, depicted in muted russet and plum tints. Signed at lower left *Chagall.* (*N. Y. Private Collector*) *On Paper: 9½ x 7 inches*

160-

[See Illustration]

48 A - Laurencin 270-

49. Eugene Higgins *American: b. 1874*

PIONEERS. *Crayon Drawing.* Covered wagons drawn by teams of oxen urged on by a man and a woman, traveling to the right. Signed at lower left *Eugene Higgins.* (*Kaye*) *12 x 15¼ inches*

25

50. Georges Rouault *French: b. 1871*

PAUL VERLAINE. *Lithograph.* Second state. Fine impression, signed in the plate with initials *G. R.* and date *1933;* also signed in ink *Georges Roualt, 1933.* (*Kaye*)
Collection of Curt Valentine, New York
Illustrated in Monroe Wheeler, *The Prints of Georges Roualt,* New York, 1938, pl. 16

30

51. Marie Laurencin *French: b. 1885*

GIRL AND DOG. *Lithograph in Colors.* Fine impression, signed in pencil *Marie Laurencin.* Proof no. 79 of an edition of 150. Framed. (*Kaye*)

22 50

52. Juliette Bendix *French Contemporary*

BIRTHDAY BOUQUET. Violets nested in green foliage, upon a gray-tinted paper contrasted before a celadon and deep aubergine background; a white glove lying below. Signed at lower left *Juliette Bendix.* (*N. Y. Private Collector*) *Panel: 11½ x 15½ inches*
Acquired from the artist

45

53. Oskar Kokoschka *Austrian: b. 1886*

MAN AND WIFE SEATED. *Lithograph.* Fine impression, signed in the plate with initials *O. K.* and in pencil *Oskar Kokoschka.* Proof no. 2 of a limited edition of 50. Framed. (*N. Y. Private Collector*)

20

54. Aristide Maillol *French: 1861-1944*

FEMME NUE DEBOUT EN PROFIL PERDU. *Sanguine Lithograph.* Fine impression, bearing the artist's initial signature *M* in circle. Framed. (*Kaye*)

12 50

55. Constantin A. Korovine *Russian: 1861-1939*

TWO RUSSIAN SCENES, WINTER *and* SPRING. A snow-blanketed village with a sleigh drawn by three horses dashing into the foreground watched by figures at right; the other a river scene with couples promenading on the bridge, beneath a brilliant sunset sky with the new moon. Signed at lower left *C. Korovine, Russie.* (*N. Y. Private Collector*)
Academy Board: 13 x 16½ inches

80

56. Constantin A. Korovine *Russian: 1861-1939*

PARIS AT NIGHT. *Two Paintings.* Brightly lighted cafés and shops reflected in the rain-washed streets, enlivened with figures and vehicles. Trees and tall buildings outlined before cobalt skies, in one the full moon appearing. Both signed. (*N. Y. Private Collector*) 110—

Academy Board; about 13½ x 16½ inches

57. Auguste Rodin *French: 1840-1917*

FEMME NUE. *Wash Drawing.* Nude female figure in full-length profile to the left, gracefully curved with the arms held above the head. Signed at lower right *A. Rodin.* (*N. Y. Private Collector*) *18 x 11¼ inches* 25—

57A Baroness Hilla von Rebay *American: b. 1895*

YOUNG WOMAN WITH A DOG. *Collage Painting.* A slender young woman in sleeveless aquamarine gown, seen at three-quarter-length, holding the leash of a bedlington terrier. Applied in colored papers. Signed at lower right *H. v. Rebay.* (*N. Y. Private Collector*) *17 x 13½ inches* 50—

58. Pierre Bonnard *French: 1867-1947*

RUE VU D'EN HAUT. *Lithograph in Colors* (1895). Floury no. 15. From the series *Quelques Aspects de la Vie de Paris.* Published by Ambroise Vollard, Paris. Probably a trial proof, with large margins. Framed. 50—

59. Marcel Gromaire *French: b. 1892*

BARQUE ECHOUEE. *Watercolor and Ink Drawing.* Cubistic view in deep ultramarine and black of a ship sinking into the sea. Signed at lower left *Gromaire, 1946.* *12½ x 16½ inches* 70—

60. Herman Struck *American: b. 1887*

BARUCH SMOKING HIS PIPE. *Etching.* Fine impression, with the artist's initials, six-pointed star, and date '22 in the plate; and signed in pencil *Herman Struck.* Proof no. 116 of an edition of 150. Framed. (*N. Y. Private Collector*) 12 50

61. Constantin Terechkovitch *Franco-Russian: b. 1902*

GIPSY TRAILERS. Before a dense curtain of fresh green foliage, colorful trailers at left of a foreground clearing. At right are two small figures beneath the trees. Signed at left *C. Terechkovitch, 1928.* (*N. Y. Private Collector*) *23½ x 32 inches* 35—

[62]

62. GEORGES ROUAULT *French: b. 1871*

EURYDICE! EURYDICE! *Etching and Aquatint.* Johnson no. 31. From the *Miserere et Guerre* series. Fine proof, signed in the plate. *G. Rouault, 1926.* Framed.

Illustrated in Monroe Wheeler, *The Prints of Georges Roualt,* Museum of Modern Art, fig. 14

[See Illustration]

[63]

63. Oskar Kokoschka *Austrian: b. 1886*

ORPHEUS AND EURYDICE. Impressionistic study of a man and woman, seated on low chairs; upon the wall in the background, a full-length nude figure is painted horizontally above a window. In strong muted tones of blues, greens, and brownish reds. Signed at upper left with initials *O. K.*
27½ x 19¾ inches 1450—

Painted in 1919.

Collection of James Simon, Berlin

Exhibited at the Galerie St. Etienne, New York, 1943

Recorded in Edith Hoffmann. *Kokoschka: Life and Works,* London, no. 122

[See Illustration]

64. **Auguste Rodin** *French: 1840-1917*
FEMME NUE DEBOUT. *Wash Drawing.* Almost full-length figure of a young woman, her hands raised and held behind her head. Signed at lower right *Rodin.* (*N. Y. Private Collector*) *17 x 11 inches* 32.50

65. **Henri De Toulouse-Lautrec** *French: 1864-1901*
LES VIELLES HISTOIRES. *Lithograph Printed in Colors.* Delteil no. 18. Second state of three. Extremely fine impression, bearing the artist's monogram signature in black and red. Framed. 55.-

66. **Jacques Villon** *French Contemporary*
THE CARD PLAYERS. *Aquatint in Colors.* After the painting by Cezanne. Fine impression, signed in pencil *Jacques Villon.* Proof no. 49 of an edition of 200. (*N. Y. Private Collector*) 17.50
From Frederick Keppel & Co., New York

67. **Marie Laurencin** *French: b. 1885*
JOYEUSE DE MANDOLINE. *Etching in Colors.* Extremely fine impression, signed in pencil *Marie Laurencin.* Proof no. 46 of an edition of 100. (*N. Y. Private Collector*) 15.-
From Frederick Keppel & Co., New York

68. **Josiah H. Ades** *French: b. 1899*
NUDE. Young woman lying at full-length turned to the observer, upon a brick red coverlet on a narrow bed, her head resting on a white pillow. Signed at lower right Adès. (*N. Y. Private Collector*) *11½ x 18¼ inches* 17.50
From the Bignou Gallery, New York

69. **André Dunoyer De Segonzac** *French: b. 1885*
THE TWO SISTERS. *Etching.* Two models partly nude, sleeping on the bank of a river; trees and bridge beyond. Signed in pencil A. Dunoyer de Segonzac. Fine impression, in perfect condition. Framed. (*N. Y. Private Collector*) 30.-

Note: Practically all the proofs of this plate are unsigned.

Collection of Frank Crowninshield, New York, 1943

Illustrated in Paul Jamot, *Dunoyer de Segonzac, 1929,* p. 67

70. Max Beckmann *German: b. 1884*
FAMILY GATHERING AT EVENING. *Etching.* (1913). Fine impression, signed in pencil *Beckmann.* Framed. (*N. Y. Private Collector*) 10—

71. Emil Orlik *German: 1870-1932*
SELF PORTRAIT. *Etching.* (1910). Fine impression, signed in pencil *Emil Orlik, '10.* Framed. (*N. Y. Private Collector*) 8—

72. Gerald L. Brockhurst *English: b. 1890*
PORTRAIT OF F. GOGARTY. *Etching.* Fine impression, signed in the plate *Brockhurst* in mirror reverse. Together with Reading in Bed, etching by Whistler (2 pieces) [Lot] (*Kaye*) 15—

73. Georges Rouault *French: b. 1871*
SELF PORTRAIT. *Lithograph.* Fine impression, signed in pencil *Georges Rouault.* Proof no. 27 of an edition of 100. (*Kaye*)
Collection of Curt Valentine, New York 60—

74. Sir David Young Cameron *Scottish: 1865-1945*
LADY OF GENOA; TWO MONKS; A SOLDIER OF ITALY. *Three Etchings.* Fine impressions, signed *D. Y. Cameron.* Editions of each limited to 25 proofs; plates destroyed. (*Kaye*) 17 50

75. Louis Auguste Lepere *French: 1841-1919*
DANS LE VERGER; LES BORDS DE L'AMSTEL. *Two Etchings.* The former a superb first state; proof no. 5 of an edition of 8. The latter an extremely fine impression; proof no. 30 of an edition of 85. Plates destroyed. Both signed *A. Lepere.* (*Kaye*) 12 50

76. Marie Laurencin *French: b. 1885*
LA FEMME A LA MANTILLE. *Etching in Colors.* Extremely fine impression, signed in pencil *Marie Laurencin.* Proof no. 9 of an edition of 33. (*N. Y. Private Collector*)
From Frederick Keppel & Co., New York 17 50

[77]

77. Oskar Kokoschka *Austrian: b. 1886*

SELF PORTRAIT WITH HAT. Large head looking off to the right, and surmounted by an olive brown hat; the chin rests in his right hand. Depicted in vividly toned hues before an impression of green foliage. Signed at left with initials *O. K.* *19 x 14 inches*

950

Painted *circa* 1937

Exhibited at the Galerie St. Etienne, New York, 1943

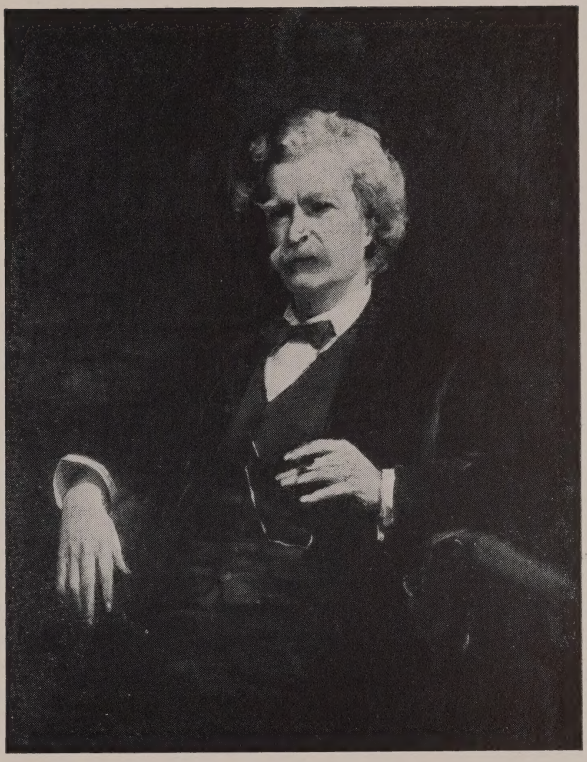
Exhibited at the M. H. de Young Memorial Museum, San Francisco, no. 54

Exhibited at the Museum of Contemporary Art, Boston, 1948, no. 54, reproduced in the catalogue

Exhibited at the Museum of Modern Art, New York, 1949

Recorded in Edith Hoffmann, *Kokoschka: Life and Work,* London, no. 278, reproduced on pl. 65

[See Illustration]



[78]

78. Mrs. Edward A. Ward *English: 1832-1924*

SAMUEL LANGHORNE CLEMENS (MARK TWAIN), (1835-1910). The noted author and humorist portrayed at three-quarter-length before a dark background, seated and holding a cigar, wearing black waistcoat, bowtie, and velvet smoking jacket. Signed at right and dated *1891*. (*Kaye*)

19¾ x 16 inches

[See Illustration]

160—

78A Renoir 475—

79. Sir Francis Seymour Haden *English: 1818-1910*

EGHAM LOCK. *Etching.* Extremely fine impression, of the rare first state; signed in the plate *Seymour Haden.* (*Kaye*)

80. Baroness Hilla von Rebay *American: b. 1895*

PAUL AND VIRGINIA. *Collage Painting.* Depicting a young man in fawn suit seated upon an ebony bench playing an ebony piano; a nude titian-haired girl lying upon a white drapery beyond. Applied in colored papers. Signed at lower left *Rebay.* (*N. Y. Private Collector*) *17 x 13 inches*

81. Pierre Bonnard *French: 1867-1947*

FEMME DANS SA BAIGNOIRE; PAYSAGE DU MIDI; FEMME ASSISE FAISANT SA TOILETTE; LA COUPE. *Four Lithographs.* In portfolio; text by Claude Roger-Marx. Edition Polyglotte; published by E. Frapier, Paris, n.d. No. 2 of an edition of 25. (*Kaye*)

82. Georges Rouault *French: b. 1871*

DURA LEX SED LEX. *Etching and Aquatint.* Johnson no. 35. From the *Miserere et Guerre* series. Fine proof, signed in the plate *G. Rouault, 1926.* Framed.

83. Kathe Kollwitz *German: 1867-1945*

ZWEIKAMPF. *Etching.* Siever no. 21. Fine impression, signed in pencil *Kathe Kollwitz,* and bearing the date October, 1930, upon the reverse. (*N. Y. Private Collector*)

84. Georges Rouault *French: b. 1871*

LONGTEMPS ENCORE L'AVEUGLE SERA GUIDE PAR LE PARALYTIQUE: *Etching and Aquatint.* Johnson no. 51. From the *Miserere et Guerre* series. Fine proof. Framed.

Illustrated in James Soby, *Georges Rouault: Paintings and Prints,* Museum of Modern Art, 1945, p. 99

[85]

85. Pierre Auguste Renoir *French: 1841-1919*

ENFANTS JOUANT A LA BALLE. *Lithograph.* Delteil no. 32. Fine impression. Rare in black and white. Framed.

[See Illustration]

[86]

86. Pierre Auguste Renoir *French: 1841-1919*

FEMME NUE DEBOUT. A fair-haired young woman turned to the left, her right arm extended, the roseate flesh tones harmonizing with the suggestion of green foliage at her back. Signed at lower left *Renoir*. (*Swedish Private Collector*) *20 x 15 inches*

1250

Accompanying the painting is a certified photograph by André Schoeller, dated Paris, April 17, 1945, and bearing the stamp 'Direction des Musées de France.'

[See Illustration]

[87]

87. Pierre Auguste Renoir *French: 1841-1919*

JEUNE FILLE ASSISE. A young girl with titian hair, wearing a long-sleeved scarlet dress, seated in profile to the left ,her head bent reflectively; before a background of brilliant rainbow tints. Signed at upper left *Renoir.* *(Swedish Private Collector)* *12 x 9½ inches*

2100

Accompanying the painting is a certified photograph by André Schoeller, dated Paris, January 4, 1949, and bearing the stamp 'Direction des Musées de France.'

From Galerie Cardo, Paris

[See Illustration]

88. KATHE KOLLWITZ *German: 1867-1945*

THE STORM. *Etching.* Siever no. 66. From the *Bauenkrieg* series. Fine impression, with slight crease mark. Signed in the plate *K. Kollwitz, 1902;* with date below *1921;* and in pencil and ink *Kathe Kollwitz.* Upon the back a pencil inscription. Published by Emil Richter, Dresden, (*N. Y. Private Collector*)

89. JOHN MARTIN SOCHA *American: b. 1913*

CANADIAN DEER COUNTRY. *Gouache.* Mountainous terrain beneath an evening sky, the reddish and gray rocks overgrown with evergreens; a sloping snow covered road curving into the foreground. Signed at lower right *Socha, '41.* *21 x 29 inches*

Twenty-First International Exhibition of Water Colors. The Art Institute of Chicago, 1942

90. JOHN MARTIN SOCHA *American: b. 1913*

FOUR BLACK HORSES. *Gouache.* Extensive vista of agrarian country leading to green fields in the distance beneath a cloudy sky, a peak-roofed red barn interrupting the view. Four black horses wait patiently beside a large haystack. Signed at lower right *Socha, '41.* *21 x 29 inches*

91. TWO LITHOGRAPHS *American Contemporary*

For the Love of Barbara Allen, by John S. deMartelly; Missouri Wheat Farmers, by Joe Jones. Both signed in pencil. Fine impressions. Framed. (*Kaye*)

92. ERNST BARLACH *German: 1870-1938*

DIE WANDLUNGEN GOTTES (The Transformations of God). *Portfolio of Seven Woodcuts.* Brilliant impressions, each signed in pencil *E. Barlach.* Bound in parchment. (*N. Y. Private Collector*)

110 copies of the portfolio were printed; 100 on Imperial Japanese paper, and a special edition, nos. I-XI (includes the one for the artist), on old German hand-made paper for distribution to his friends, of which the present copy is no. 10.

[93]

93. KATHE KOLLWITZ *German: 1867-1945*

DEATH AND THE MOTHER. *Etching.* Siever no. 103. Brilliant impression, sgined in pencil *Kathe Kollwitz;* and by the publisher, O. Felsing, Berlin, (*N. Y. Private Collector*) 51 50

[See Illustration]

94. KATHE KOLLWITZ *German: 1867-1945*
LA CARMAGNOLE: *Etching.* Siever no. 47. Fine rich impression, signed in pencil *Kathe Kollwitz;* and by the publisher, O. Felsin, Berlin. (*N. Y. Private Collector*) 10

95. JEAN LOUIS FORAIN *French: 1852-1931*
LA VIE. Folio of Lithographs in two states, black and colored, on *papier de Chine,* F. Juven, Editeur, Paris, n.d. No. 33 of a limited edition of 50. Paper covers. (*Kaye*) 27 50

96. MOISE KISLING *Polish: b. 1891*
MODESTY. *Aquatint in Colors.* Fine impression, signed in pencil *Kisling,* and inscribed *epreuve d'artiste.* Framed. (*N. Y. Private Collector*) 12 50

97. NICOLAI IVANOFF *Russian: Late XIX Century*
AUTUMN LANDSCAPE. A gently sloping meadow bearing a pattern of shadows thrown by tall trees, woods in yellowish green foliage beyond partly screening a cloudy blue sky. Signed at lower right in Russian. (*N. Y. Private Collector*) *Academ Board: 18 x 23 inches* 27 50

98. CHARLES BOULEAU *French Contemporary*
LA PASSION SELON SAINT-JEAN. *Thirteen Colored Lithograph Plates.* Superb impressions; and numerous headpieces in colors. Tall folio, loose in printed wrappers; uncut. Editions Stock. [Paris, 1944.] (*Kaye*) 12 50

99. MAXIME LALANNE *French: 1827-1886*
PAYSAGE AU BATEAU; LANDSCAPE; *and* FERME AU GRAND ARBRE. *Three Crayon and Pencil Drawings.* Signed, one dated *6 Mai, 1877.* (*Kaye*) *5¼ x 8, 5½ x 7¾ and 3⅞ x 6¼ inches* 22 50

100. JACQUES VILLON *French Contemporary*
THREE COLORED PRINTS. Girl in a checked scarf, after Marie Laurencin. Seated girl with a dog, after Pierre Bonnard. L'Eglise, after Maurice Utrillo. Framed. [Lot] (*N. Y. Private Collector*) 17 50

101. MARIE LAURENCIN *French: b. 1885*
YOUNG GIRL BEFORE A PINK DRAPERY. *Colored Facsimile.* Signed in the plate, with date 1926, and in pencil *Marie Laurencin.* Framed. (*Kaye*) 14

[102]

102. KATHE KOLLWITZ *German: 1867-1945* 70-

SELF PORTRAIT. *Lithograph.* Wagner no. 197. Fine impression, signed in pencil *Kathe Kollwitz, 1927.* Framed. (*N. Y. Private Collector*)

[See Illustration]

103. Four Lithographs *American Contemporary*

At Chicago, by J. W. Golinken; Comanche Portrait, by Charles Wilson; Morning, by Alexander Brook; Horse Auction, by Boardman Robinson. Fine impressions; signed artist's proofs. (*Kaye*)

104. Five Etchings *American Contemporary*

Antique Shop, by Peggy Bacon; Rodeo, by Irwin D. Hoffman; General Store, Vermont, by Alice Standish Buell; Spanish Fiesta, by Louis Szanto; and Woman, Boy and Goats, by John E. Costigan. All signed artist's proofs. (*Kaye*)

105. Five Etchings and a Lithograph *American Contemporary*

Noon Hour, by Isabel Bishop; Hunter, by Louis Szanto; Warming Up, by Diana Thorne; The Imitator, by William McLean; St. Mark's of Venice, by Andrew Karoly; all etchings. Lake Farm in Summer, lithograph, by John W. Taylor. All signed artist's proofs. (*Kaye*)

106. Five Lithographs *American Contemporary*

Evy, by Herschel Levit; Johnny Appleseed, by William Gropper; Flower Stand, by Lionel S. Reiss; Arab Children, by Fletcher Martin; and Man with Spectacles, by Ivan le Lorraine Albright. All signed artist's proofs. (*Kaye*)

107. Claudio Castelucho *Spanish: 1870-1927*

THE DANCER. Dancing girl wrapped in a fringed white Spanish shawl; at right a guitar player and another dancer applauding; before a dark background. Signed at lower right *C. Castelucho.* (*N. Y. Private Collector*)
45 x 58 inches

[END OF SALE]

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